QUESTIONS FOR TECHNICAL APPRENTICESHIPS

Please keep responses to no more than 750 words, total (not per question). Please submit your responses as a Word or PDF document (no other file formats will be accepted), along with the PDF Apprenticeship Application and a Word or PDF professional resume. Review the information about Specializations below before starting to write your response. Applicants are encouraged to submit materials early, but all applications are due by 5:00pm (PT) on Wednesday, July 12, 2023.

1. What do you hope to learn or gain from the Technical Apprenticeship, and how might it impact your career goals? Please be sure to tell us what those career goals are. It’s okay if you are still undecided, but we do need to understand how the program will benefit you.

2. What specialization(s) would you be interested in, and why? Please address between one and two, including any previous relevant training or experience. Please refer to the list and descriptions of specializations below.

3. Please outline any previous relevant training or experience in the area of this Apprenticeship, including theatre and/or technical or production experience. If you do not have experience in either, please tell us why you are curious about applying your skills to working in live theatre.

4. Please describe your availability during the period from July 17 – August 27, 2023. Address the specific time commitments outlined in the specialization description(s) below. Standing commitments such as a Monday evening class, work on Tuesdays and Thursdays, etc. can be accommodated but must be disclosed in this application.

5. Please tell us why you believe you fit the Diversity Requirement:
   
   Center Theatre Group’s Apprenticeships are intended specifically for people who self-identify as a member of a group currently underrepresented in theatre production and artistic careers. Examples include but are not limited to: people of color, people with disabilities, immigrants, women pursuing careers in production or other traditionally male-dominated areas, first-generation college students, people from low-income backgrounds, and military veterans. We seek to provide diverse emerging professionals with hands-on experience in an effort to promote diversity in the arts. Note that all applicants must answer the Diversity Requirement question to receive consideration. While whether or not a prospective applicant fits that description is a question that can best be answered by the applicant, if you have questions about eligibility, please contact Program Manager Aurora Ilog at Apprenticeships@CTGLA.org.

REQUIREMENTS & SCHEDULE FOR EACH SPECIALIZATION

In general, all Apprentices should have strong availability between July 17 and August 27, 2023. Review exact timelines in each specialization below. Note that all Apprentices will need to be able to lift 25 pounds. If you are an applicant with a disability and would like more information on accessibility, please contact the Program Manager at Apprenticeships@CTGLA.org.

SOUND DESIGN SPECIALIZATION & SCHEDULE:

Sound designers create the audible environment of the play. They may record original sound, find pre-recorded sounds and modify them, and even compose music. Sound designers need to understand
recording technology, sound editing, and audio equipment, and should know and appreciate a wide variety of music. Some start out as musicians or audio technicians, while others study sound design in college or university. They must also understand story structure, how to break down and analyze a play, and make decisions about how to best sonically support the director’s approach to the work.

This is a 110-hour Apprenticeship with a $1,870 stipend. The Apprentice will work and shadow Sound Designer Veronika Vorel throughout the process of *Our Dear Dead Drug Lord*, mixing, brainstorming ideas, learning about the different software for sound design used for the production, and facilitating notes in technical rehearsals. If you have experience in audio, podcast editing, or radio, this may be an area of interest for you. Applicants must have a demonstrated interest in sound design, but no paid professional experience.

Primary location will be the Kirk Douglas Theatre in Culver City, and possibly remote. Ideally, the Apprentice would be available for the following schedule, working no more than 8-hour calls. Applicant should have strong availability during the following:

- July 17-24, limited and flexible scheduling
- July 25 – August 14, Rehearsals at the Kirk Douglas Theatre in Culver City
- August 13, Quiet Time (mandatory, times TBD – most likely in the afternoon and evening)
- August 16 – 27, Tech Rehearsals & Previews, at the Kirk Douglas Theatre in Culver City (mandatory)

**SCENIC DESIGN SPECIALIZATION & SCHEDULE:**
Scenic design is a job with a wide and varied toolkit, comprised of both hands-on and computer-based components, utilizing their creativity, drawing and/or computer drafting skills to present their ideas of what the stage will look like as sketches. Scenic Designer will collaborate with the director and other designers to decide the final stage design.

This is a 90-hour Apprenticeship with a $1,550 stipend. The Apprentice will be shadowing Scenic Designer François P Couture and his team during the process of *Our Dear Dead Drug Lord*. Please note that the Apprentice will spend the majority of their time observing loading, set dressing, and tech process and select production meetings; applicants must see the value in simply observing how a professional tech rehearsal is run. However, there will be built-in time to connect with the Scenic Designer on the design and the process separately from rehearsals. The apprentice may also be asked to jump in to assist with specific tasks, such as but not limited to props scouting, set dressing, scenic painting, facilitating notes during tech. If you have interests and experience in art, design, carpentry, or techniques related to building the sets, this may be an area of interest for you. Applicants must have a demonstrated interest in scenic design, but no paid professional experience.

The location will be the Kirk Douglas Theatre in Culver City, and possibly the Shop in Boyle Heights and remote work. Ideally, the Apprentice would be available for the following schedule, working no more than 8-hour calls. As the exact dates will be determined between the apprentice and the supervisor closer to the start of the apprenticeship, the applicant should have strong availability during the following:
• July 17-30, limited and flexible scheduling
• July 31 – August 14, Rehearsals at the Kirk Douglas Theatre in Culver City
• August 16 – 27, Tech Rehearsals & Previews, at the Kirk Douglas Theatre in Culver City (mandatory)